



Natomas Oral Histories

2015/027

Oral interview of

Art Brazil

with **Frank and Annette Arnall**

April 2, 2006

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This is not a verbatim transcript. Parts of the interview have been paraphrased.

The following interview was taped April 2, 2006, at the home of Art Brazil in Rescue, California. The interviewees are Art Brazil, Art's nephew Frank Arnall, and Frank's wife Annette.

Anne: Let's see here. First of all, you said that you came from N-o-o-r-d? Is that how it's spelled?

Art, Frank: No, N-O-R-D. Eight miles north of Chico.

Anne: Ok. You were saying you came into Natomas in 1927. You were 17.

Art: I was about 17.

Anne: Who were your parents?

Art: My parents were Joe Brazil and Mariana.

Anne: What was her maiden name?

Art: Maciel.

Frank: M-A-C-I-E-L.

Art: Yes, she was a Maciel.

Annette: Was she local, Uncle Art? Was she born here?

Art: No, they came from the old country. My dad and mother both came from the old country. The Azore Islands.

Anne: The Azores, ok.

Frank: They came from St. Jorge.

Art: There are seven islands in the Azores. Yes, they came from St. Jorge Island.

[00:01:49]

Anne: We just did an exhibit over in Natomas on the Portuguese contribution to Natomas. Frank helped us with some photos for the exhibit from your family. I'm excited to actually get some history from you to support that. Then, we did a tour. I think I mentioned it to you. Frank again helped with information about the Gardenland-Northgate section of Natomas. People loved it! The Natomas Historical Society (NHS) is trying to get information as time goes on. So, St. Jorge. Once you came to Natomas, you had already finished your schooling.

Art: Yes.

Anne: So, when you came you went directly to — I have to work on getting the information you’ve already given into my head — the ranch.

Frank: Azevedo’s.

Anne: Ok, so the Azevedo Ranch.

[00:03:23]

Art: The ranch didn’t really belong to the Azevedos. They were sharecropping. The ranch itself belonged to George Meister. All that area where we lived along in there belonged to George Meister. We didn’t own anything. I don’t think your grandfather owned anything. He just farmed there. He bought that 20 acres where he had that barn, and that was it. We didn’t own any property in Natomas.

Anne: That was where the [red] barn was.

Frank: Yes.

Art: The barn they tore down? And Frankie’s house...

Frank: Yes. The Azevedo Cafe was on the 20 acres, right where that Thrift Store is now.

Anne: Alright. So, then you came down at 17 and started pitching in doing whatever, for your brother-in-law, on the Meister 160 acres.

Art: Well, we farmed.

Anne: Farmed what?

Art: Tomatoes, alfalfa, beans, and whatever — we just farmed. That’s all we did. Cut down the hay, farmed spinach.

[00:05:00]

Anne: Where did you live? Did you live right on the ranch?

Art: They built a new house for us on the property before we came down, but we didn’t own it. We were leasing the thing.

Anne: Oh, ok. “Us” — so you came down with your parents and then who else?

Art: That’s it.

Anne: So, you were one person with your parents.

Frank: No.

Art: Well, my three brothers and I, that’s four of us.

Anne: Ok. And the three brothers are—

Art: Joe, Fred, Louis, and I was the youngest one.

Anne: Ah. So, you're the youngest. There is a photo here that you're showing — you're this one of the boys.

Frank: Yes.

Art: This was taken up in Nord.

Anne: Oh, this was taken up in Nord, ok. Let's see "Brazil brothers: Art, Louis, Fred, and Joe." This was taken about how long before you came?

Art: I must have been about 7 or 8 there, it looks to me like.

Anne: So, you came down at 17 and so this must have been taken about 1920.

Frank: Yes.

Art: I look pretty small there.

Frank: This is a picture of the four boys plus his father and mother.

Anne: That one you've given us. This is good. This is helping me get the perspective a bit more. This is Mariana and Joe with the four boys. So, you're the youngest, the little guy in the front. Aw, so cute.
[Laughter]

Anne: So, you were following your brothers.

Art: That's right.

Anne: Had they come down to work and spent time here before?

Art: No, we all came down the same time.

Anne: Ok.

[00:07:44]

Art: We'd come down to visit my sister once in a while during Christmas, but that's it. Finally, they got them a piece of ground there next to my brother-in-law, and so we farmed together with my brother-in-law. That was his [Frank's] grandfather.

Anne: Ah, what was your sister's name?

Art: Mary. That was his [Frank's] grandmother.

Annette: Is the relationship getting clearer?

Anne: Well, you know, I probably should have done a little studying before, but it's, well — ok, Mary.

Frank: On this photo, this is his sister: “Wedding Picture of Mary Brazil and Tony Azevedo.”

Annette: You’ll have all these on the CD we gave you with the family photos on it.

Anne: Thank you!

Frank: My grandmother Mary was the oldest, so she had already started having a family. And so was her mother, Mariana. Mariana was still having kids.

Anne: Wow.

Frank: So, Art was born in 1910.

Art: Here’s a picture of us.

Anne: Oh, look at that one.

Art: We’re still wearing knee pants.

Anne: I have a picture like this of my grandparents. Isn’t that wonderful. Then they would “graduate” into long pants.

Art: My oldest brother, as you can see here, finally graduated into long pants.

Anne: Ha! When could you graduate? When did they let you move to wearing long pants?

Art: I don’t know. We had buttoned shoes too.

Anne: Isn’t that interesting! So, this little guy is you.

Art: Yes, me.

Anne: That’s just beautiful.

[00:10:00]

Art: Mother used to have to hook us into those shoes.

Anne: Isn’t that something! So now see, three of you have the short pants—

Art: And my brother has long pants.

Anne: When do you think this is? How old is he?

Art: I think it was—

Anne: 16?

Art: Pretty close to 16 years old right there.

Anne: Maybe it was a ritual around graduation from high school. No, Joe didn't graduate from high school. He went through eighth grade, isn't that right?

Art: That's all.

Anne: Maybe that's when it was then — at the end of school.

Frank: Sometimes it had to do with when they could afford it. You can see in this photo, they have long pants.

Anne: That's right.

Frank: Those are work pants.

Anne: Ok, so work pants were always long.

Art: Overalls were our clothes.

Anne: Those were your clothes, except then when you got dressed up for photos.

Art: Generally, when we were going to the Portuguese picnic we had to dress up. We were generally in the parade.

Anne: Isn't that something. So, the Portuguese festivals. Oh, look at that!

Art: That is the same photo.

Anne: Yes.

[00:11:34]

Art: We always dressed up when we went to the Portuguese picnics. Of course, we had to bum a ride from somebody.

Anne: This one has the shoes — buttoned shoes. Oh, my goodness. *[Laughter]*

Anne: Now you see, the oldest guy, Joe, looks like he has tie shoes on. Do you graduate to tie shoes?

Art: He has tie shoes on.

Annette: The buttoned shoes went with the short pants.

Art: And, long black socks.

Anne: That is so great. *[Laughter]* So here we have you. You started working out in the fields, but some of the others around you were going to school, cousins or other people.

Art: My school was ended.

Anne: Yours was, but others around you were going to school.

Art: My nephew and nieces.

Anne: Do you remember anything about that? Which school?

Art: Natomas School. That's his [Frank] mother and his uncle.

Anne: Which one were they going to?

Art: There was just one school in Natomas. that little school right by the slough.

Anne, Frank: Jefferson.

Art: Jefferson School — that was the only school there was. *[To Frank]* Your mother and your grandmother went there, and son-in-law. Your uncle Tony.

Frank: Yes.

Art: All the Barandas and Machados all went to that school.

Anne: What I was wondering, I guess, the Stanford school — what was that called, right there on West El Camino?

Frank: Gardenland School.

Anne: That's right, Gardenland School.

Frank: My cousin George Azevedo went to that school.

[00:14:06]

Anne: Gardenland School you're saying was not there yet. Jefferson School was there. So Gardenland School is newer! Oh, ok.

Art: Gardenland was in Natomas, but it was called Gardenland.

Anne: Right.

Art: It was in the Natomas District.

Anne: That's right. But it was called Gardenland.

Art: Yes. They had a school there, didn't they?

Frank: Yes, right by Uncle Tony's house.

Art: I guess it was.

Anne: Which was older, the Jefferson School or the Gardenland School?

Frank: Jefferson.

Anne: Really. That surprises me, only because it seemed to me — they have this sign up now and it says, “Gateway to Natomas” in Gardenland.

Art: It’s in Gardenland.

Anne: I thought there were more people living in Gardenland first, prior to the farmers coming into farm the other parts. I do understand the Meister family and various other old families were there that were farming, but they were bringing people in to do the farming and sharecropping as you were saying. I’m not remembering any Meister family kids, for example, that were at Jefferson. I’m just wondering—

Annette: We have a photo here that has the names. We could look it up.

Art: I think Jefferson School is way before that school in Gardenland.

Anne: Ok, so that’s an interesting.

Art: Gardenland wasn’t there I don’t think yet. Unless it was, I don’t know. There was already a Gardenland area when we moved down.

Anne: Right. Then I’m curious about the American Basin School, because American Basin School was before Jefferson.

Frank: That was the school way out by the airport, American Basin.

Anne: Do you remember anything about that school?

Frank: It was out on Elverta Road?

Anne: Not that far — Elkhorn and Schoolhouse Road. Near where the control tower of this airport is now.

Frank: I think that one was mainly for the kids that lived further north in Natomas. Any kids that lived south went to Jefferson.

Anne: Yes, once it was built.

Frank: Yes.

Anne: It’s interesting. We’re going to do an exhibit of the schools of Natomas and it will be fun to learn when Gardenland School came in. The Natomas Union School followed American Basin and Jefferson on San Juan Road. You Art, were past that, you were 17. You were more into an adult life mode compared to a school mode at that time.

Frank: It would probably be easy to find out by going onto the Stanford Settlement website to find out when that school was built.

Anne: Right.

Frank: I'd say it was probably around the '30s or early '40s.

[00:18:07]

Anne: So, we'll check. So, then you were farming.

Art: We were farming together with his [Frank's] grandfather.

Anne: So, grandfather Joe Azevedo, right?

Frank: Tony Azevedo.

Anne: Ahh.

Art: "AF" Azevedo, that's what he went by.

Anne: AF?

Art: He married my sister Mary.

Annette: Was Mom born in the Azores and the rest of you born here?

Frank: Yes.

Art: Mary was born in the Old Country. His [Frank's] grandmother.

Annette: But you four [boys] were born here.

Art: Yes.

Annette: She was that much older.

Frank: She came over in 1910 and was born in the Azores in 1900.

Art: She was born in 1900.

Frank: Yes.

Art: I guess that's pretty close. She was born back in the Azores Islands.

Frank: Let's see. Wait a minute.

Art: She was about 12 years old when she came over.

Frank: She was 10. So, she was born 1890 and she came here in 1900.

Art: Yes, that's about right.

Frank: So, this, her wedding picture, was about 1910.

Art: When she got married?

Frank: Yes, 1910.

Anne: So, she was around 20 then.

Frank: Yes.

Art: So, she was quite a bit older than me. Matter of fact, her daughter and I are only a few months different in age. His [Frank's] mother.

[00:20:11]

Frank: Yes. So, his sister was having kids. He [Art] was born in 1910 and my mom was born in 1911.

Annette: So, was it Mariana "born in 1868, died in 1969"?

Anne: Oh, look at that "Mariana Brazil, 1868-1969." Wow.

Frank: She was 100 when she died.

Anne: Isn't that marvelous!

Annette: She lived right out here, at the very end, didn't she?

Art: Yes, I had a trailer for her. She lived in that trailer. Then she got sick, got pneumonia. I had to put her up in the hospital and then they put her in a home back there. She was there for a couple of years before she died. Yes, I put her in a trailer here.

Anne: Strong genes!

Art: Yes.

Frank: Yes, my grandfather Tony and grandmother Mary lived where the Azevedo Cafe was. There was a house right connected with the cafe and his [Art's] mother, which was my grandmother's mother, Mariana, also lived with them for I don't know how many years.

Art: For a few years until your mother, I mean your grandmother, passed away. She lived there for a while and then I brought her up here, and took care of her.

Frank: Yes.

Art: Your grandfather Tony was trying to take care of her, but it was too much for him to do. So, I brought her and put her in a trailer here.

Anne: I see.

Frank: His sister, Mary, died in 1956.

Art: Yes.

Frank: It was not too long after that that Uncle Art brought Mariana up here.

Annette: This is a photo of your dad, Uncle Art.

Anne: "Joseph S. Brazil." *[photo of a head stone]*

Frank: That's his father.

Anne: Oh. "1858-1934."

Art: Yes, that's right.

Anne: Where are these headstones?

Frank: They are at St. Mary's in Sacramento.

Art: St. Mary's.

Anne: Is that over there on, what, 65th?

Frank: 65th and 21st Avenue.

Anne: Right.

Annette: The "S" was for Silveiro—

Frank: Silveira.

Anne: Ah.

[00:22:52]:

Frank: Go ahead and tell her the story about why they changed their name.

Art: They changed their name because Silveira was so long — we couldn't write it at all, so they took Brazil for a last name, which had been their middle name.

Frank: Yes.

Art: Brazil was now their last name. It was easier for him to spell. That's my story. *[Laughter]*

Frank: The other story was that there was a Silveira that was in financial problems and your dad was getting his bills, so he dropped the Silveira and went to Brazil.

Art: I guess he used the “S” with Brazil. We all had the middle name “S”.

Frank: Yes. *[Laughter]*

Art: Silveira is our middle name. *[Laughter]*

Anne: But it was really your original name. Isn't it amazing how facts can change. Now Silveira — is it spelled S-I-L-V-E-I-R-A?

Frank: Yes.

Art: “I before E except after C...” *[Laughter]*

Anne: That's right. That's the rule I grew up with.

[00:24:31]

Frank: This photo is of Jefferson School, and they list my mom twice, but there is only one Mary Azevedo.

Anne: I see two listings, but only girl in the line, that is your mother.

Frank: This one is my mom.

Anne: The tall one?

Frank: Yes.

Anne: Ok.

Frank: And, her brother Tony Azevedo is right there.

Anne: Ah. So, this is 1925 at Jefferson School. Frank Machado is in there, Frank Inderkum, Jean Silva, Gabe Machado. I might get a chance to talk with Gabe, too.

Frank: This is Gabe Machado's picture.

Anne: Oh, was it.

Frank: I had a picture, but it didn't have the names on it. This has all the names. Frank Machado gave it to me.

Anne: It is so fine.

Art: That's a good picture. That must have been a graduation picture.

Annette: It has the whole school at graduation perhaps.

Anne: That is so good.

Art: Did your mom save these?

Frank: Actually, this one I got from Madeline Azevedo. Then the one with all the names I got from Gabe Machado.

Annette: We took the names and then put them on the better photo.

Anne: Oh, very nice.

Frank: I have the original in the folder and everything. That's why it looks so good.

[00:26:46]

Anne: Yes. Ok, I'll have to sort this all through in my head at some point here. I was thinking about you, Art, coming to Natomas at 17. Your whole family is there. There is comfort. You have relatives that you had come down to visit numerous times, and then the family moves down. You then get into field work.

Art: It was farm work mostly done with horses when I first moved down here.

Anne: Oh.

Art: We had a tractor, too. Two tractors when we came from Nord because we had tractors already.

Anne: Oh. So what kind of tractor did you come with? Do you know anything about that? Ed Witter...

Art: Best Caterpillar, and then we had a McCormick-Deering that we brought from Nord.

Anne: Oh alright.

Art: Of course, my brother-in-law Tony Azevedo already had one when we came down. A John Deere.

Anne: Ah. Do you know the Witters? Ed Witter is one of the Witter sons. He made Witter Ranch into a preserve for future generations. He has made a statement about his father having the first tractor in Natomas. I'm wondering, you know, we'll see. *[Laughter]*

[00:28:18]

Frank: Somewhere there's a picture. That red barn that was behind my uncle's house on Northgate Boulevard, the barn used to be against the levee, on the East Levee there. They loaded it up on dollies and pulled it with horses up to behind where my Uncle Frank's house is. There's pictures of them loading it up onto the dollies. There must have been a team of about 12 horses.

Art: You know they cut that barn down before they moved it. Did you know that?

Frank: Oh, did they?

Art: See the barn was tall and they jacked it up and cut the bottom off and then brought it down.

Frank: Oh.

Art: See, it was a lot taller. The dance floor before it was moved, was the second floor.

Annette: Huh.

Anne: That's interesting.

Art: They cut it down and brought it forward so that it was behind your Uncle's house. We had dances there. Maybe you don't remember that.

Frank: Yes, I do.

Annette: Did you go dancing a lot Uncle Art? Shake a leg out there?

Art: Yes. We used to run dances, my brother-in-law and I after we put the barn there. We held dances every Saturday night. We hired a band to play and we made some money.

Anne: I heard that all the "to-be-famous" country western performers came.

Art: We had a few. Then it got pretty rough, things started breaking up.

Frank: Didn't you have the Maddox Brothers and Rose—

Art: Yes, Rose Maddox and her brothers. They used to live on 12th Street. They picked spinach for us once in a while. Her brothers did, she never did. *[Laughter]*. Did you know that?

Frank: No, I didn't. I think if you researched, they would have records. Country western records. Like Sons of the Pioneers, who played for Roy Rogers.

Art: Well, anyway, that's all water under the bridge.

[00:30:58]

Anne: That's very good. What would be fun is doing a presentation on this family sometime, pausing, and playing some of the music that used to be played at the red barn.

Frank: Yes.

Anne: It would be fun to show some of the film/pictures. What an interesting story of the barn being moved after they took the bottom layer off. What year was that about?

Art: I have no idea. Well, it must have been in the '30s.

Annette: Someone that was on that tour [Natomas History Society Annual Tour] has that picture. I was trying to think who that might have been.

Frank: My uncle Frank might have taken a picture.

[Horn sounding]

Frank: Someone is coming in.

Annette: Would it be your daughter? *[Frank goes to check]*

Anne: I've got you at 17 working in the fields. Then we've got you dancing at the red barn.

Art: Yes, but we ran the red barn — of course we danced once in a while, sure.

Annette: Did you call for square dancing?

Art: No, we never had square dancing, just modern dancing. It was a western band, but they played modern music.

Anne: So maybe Ila came down to dance.

Art: I didn't even know Ila then. *[Laughter]*

Anne: Now...

Art: I met Ila in 1944 and we got married in 1948.

[00:33:11]

Anne: Ok, so we're a long piece from 1927 here. We've got to catch up. What happened in the middle between 1927 and 1944?

Art: Well, I got married in 1935, which lasted 10 years.

Anne: Ok. So, first marriage. What was her name?

Art: Her name was Sulli.

Frank: Double "L."

Anne: Oh.

Art: An Italian lady.

Anne: Frank, on the tour, was saying there was an Italian family that lived on Northgate Boulevard, and he showed us the house on the tour.

Art: Yes. They lived across the road from where we were.

Anne: I've heard that name before. So, S-U-L-L-I? What that her first name?

Art: Wait a minute.

Annette: There were two of them, sisters. Frank will know when he comes back.

[Art returns, apologizing]

Anne: It's all right.

Art: Santana was her name. Santana Sulli. We got married in Reno and it lasted 10 years.

Annette: I got married in Reno and it lasted 17 years! *[Laughter]*

Anne: I've got to fill the gap in for 10 years. During the 10 years between '27 and '35 you met, got friendly, and got married. We had a son, Joe, who graduated from Norte Del Rio in 1958, and is now 65.

Art: One bad move I made.

[00:36:04]

Anne: Ten years though. Were there memorable moments? Things that happened on the ranch that stick out in your mind?

Art: Must have been before I got married, I took off. I was the first one that took off from the family.

Anne: Oh.

Art: I went to work for Frank Frates. I worked nights driving a Caterpillar for him. That was the first job I ever had. I worked from 7 pm until 8 am for \$2.50 a day plus three meals a day for myself, Santana, and son, Joe.

Anne: Wow.

Art: I was the first one that broke away from the nest.

Annette: After you were married?

Art: No, before. I worked for Frates about 17 years.

Annette: Did you get paid when you worked with your brothers for Tony Azevedo?

Art: We didn't get paid.

Annette: That was pretty typical then.

Art: We'd get \$10. If we were going to Sacramento or something. It was a bad deal.

Annette: That is how living was then.

Art: It was terrible. But, it was a family thing.

Anne: So, you'd get money to go to the State Fair, or such things?

Art: Or, to go get a haircut and then we'd go to Dreamland and dance there.

Anne: Dreamland, where was that?

Art: It was on 6th and J.

Anne: Oh really.

Art: During the War, you could go in there and dance. You would buy a roll of tickets and there were girls in there. You would give a girl a ticket and go out and dance. It was 10 cents a dance.

Anne: Wow.

Art: It was a great thing! There were a lot of nice ladies in there. We'd dance. That's how we learned to dance.

Annette: You and your brothers were handsome guys, too. They should have given you tickets.
[Laughter]

Art: Yes, that was quite a thing. You would pick out the one you wanted to dance with, give her a ticket, and dance one time. If you wanted to dance again, you'd give her another ticket. That's the way it was.

Anne: That is so interesting. Ok, and then how would you get there?

Art: You would cross the American River and go up 16th Street or 12th Street. You could do that then. Now you can't do that. Do you know 16th Street?

Anne: Yes. I have some old pictures of that bridge. And so, it is fun to get a picture of what your experience was. When you were using it, was it a big cement bridge?

[00:41:00]

Art: It was a cement bridge with an old wooden trestle going alongside it. I guess you'd call it — from Del Paso Boulevard. before you got to the river bridge, there was a trestle that went into Natomas. Now they put it underneath, but it used to flood all the time. *[Frank enters]*

Art: Did you catch the bulldog?

Frank: They went up to the top of the hill. There was two of them. One was a tan, a light tan color, and the other kind of spotted, white and brown. Maybe they belong to the people up there.

Art: They might be missing a bulldog one of these days.

Frank: Yes.

Annette: Treat it like it's a squirrel, huh. *[Laughter]*

Art: You'll have to come up to hunt dogs instead of turkey. *[Laughter]*

Frank: I could do both. *[Laughter]*

Anne: When you went into town, what were you driving?

Art: My brother had a Model A two-door sedan that was brought from Nord. That was the only car we had.

Anne: Oh.

Art: He was the only one who had a car. When he worked up in Nord, he bought himself a car. We never had a car — well, we had that old Buick. When we came down here we had an old 1924 Buick. When we went into town my brother Fred would take all of us.

[Anne repeats the story about going into Dreamland to dance for Frank]

Frank: Well, I'll be.

Art: Did you know that?

Frank: No. Old Sacramento at that time still had hitching posts for the horses.

Anne: Oh.

Art: That's right.

Frank: Mom used to ride over there to Old Sac with her horse.

Annette: Dreamland was at 6th and J, not in Old Sac.

Art: That was before we came down.

Frank: Oh, yes.

Art: That was the most fun we had when we were living there, to go to Dreamland on Saturday. That was about all we could afford.

[00:44:00]

Anne: What about the cultural kinds of things? Or religious things? We learned a bit about what a Saturday might be like, how about Sunday? Some of the Portuguese were involved in doing religious and or cultural activities on Sunday. What did your family do?

Art: We never went to church. The only time we went to church was during the picnic.

Anne: All right.

Art: We never was that religious.

Anne: Yes, ok. Where would you go for picnics?

Art: In Sacramento. They had a picnic on 6th and W where they had a Portuguese Hall.

Frank: By Southside Park.

Art: Yes, right close to the park. 6th and W, that's the Portuguese Hall where they had the picnics.

Anne: I'm sure we had a picture of that in the exhibit. The Portuguese Historical Society in Sacramento are collecting all kinds of things and allowed us to borrow some of their pictures when we did this exhibit.

Art: A white two-story building. Upstairs is where they danced, and downstairs was where they had the kitchen and all the food.

Anne: Oh, I don't think I knew that piece of information, interesting.

Art: Downstairs at the picnics they had the sopas, the soup and meat! *[Laughter]*

Annette: They're coming up soon, Uncle Art.

Anne: Sopas. That's right.

Frank: Yes, the festas are coming up in May.

Art: Yes, they're coming up pretty quick. First one's in Lincoln, isn't it?

Frank: Yes.

Art: Are you going to that?

Frank: Yes.

Annette: Are you, Uncle Art?

Art: You never miss, do you?

Frank: No. *[Laughter]*

Art: That's great!

Anne: Are you going to go?

Art: I don't think so.

Frank: I've been trying to get him to go.

Anne: Have you?

Art: Well, I may, I don't know.

Annette: The home one would be the one in Sacramento, or would it be the one out in Freeport?

Art: Freeport, that is my council. Council 3. I belong to that yet.

Annette: Oh really?

Art: IDES, Irmandade Do Divino Espirito Santo.

Anne: What does that mean?

Art: Brotherhood of the Divine Holy Spirit. I still belong to that council.

Annette: I think when Mary died, they paid for something. Would that be right?

Frank: Yes. That was through Frank Nordeste.

Art: Your mother used to belong to the drill team. Remember that?

Frank: No.

Anne: Oh, this is so good.

Art: Yes, when they had the picnic, the drill team would be in the parade.

Annette: Did you throw rocks at her or anything?

Art: No. *[Laughter]*

Art: Anyway, that's where our picnic was. Now the council moved to Freeport. I still belong. I have been in that council for — I joined in 1930 and I still belong to it. I'm one of the oldest members that they got, I'm pretty sure.

Frank: Yes.

Anne: Now what does that mean that you belong to a council?

Art: A council is like any other lodge. They have councils all over.

Anne: Do you have to—

Art: Council 3, Council 4 — they must have 200 councils. Every big city has a council, like the Eagles or anything else.

[00:48:08]

Anne: Yes, but do you have to meet regularly and make rules, decide on things?

Art: Yes, you should go to every meeting. You have something to eat and you have music. But we never did after I left Natomas. When I joined, we used to go once a month.

Anne: Do you pay to go?

Art: No.

Anne: To join?

Frank: Once you've paid the fee, you're a member forever. I'm sure Dolores Greenslate, from the Portuguese and Cultural Historical Society, will be able to give us more details on that.

Anne: Yes, I'll call her.

END OF TAPE 1, SIDE 1.

TAPE 1, SIDE 2 IS BLANK. THE FOLLOWING IS INCORPORATED FROM HANDWRITTEN NOTES.

Anne: So, let's go back. We're at about 1945 now.

Art: I was working for Frank Frates at that time. I started going back into town and to several other dance places. Wills Point and Mill Station. Wills Point has since then burned down. Mills Station, where we danced during the War, on Folsom Boulevard, is now being used for something else. My cousin Frances Maciel worked at Enos Department Store. This was a Portuguese store on J Street. In 1944, she introduced me to Ila Wing, who also worked there. We got married in 1948. We lived in a place behind what was the Raley's in Northgate, at Gibson and North Forrest. We were married 53 years. *[We look at several photos]*

Frank: Uncle Art, do you remember the gypsies? How we were told to stay away? The furniture they made and sold?

Art: I do remember the gypsies and their furniture.

Anne: I would think that a teenager's perception might be different than a young child, as far as the safety impact.

Frank: Uncle Art, I wanted to mention the piece of furniture that we got from Grandpa's.

BEGINNING OF TAPE 2, SIDE 1

Frank: When my grandfather Tony moved down to the Azevedo Cafe, his brother Joe still lived at the ranch. Joe moved into their house.

Anne: Oh.

Frank: Now Joe's wife, Ruth, painted everything black.

Anne: Oh.

Frank: In fact, the whole house was real dark inside. So, when Joe passed away, his older brother — I guess Ruth died before Joe, yes. So, Art acquired the cabinet.

Anne: I see.

Frank: He put it in the barn. I don't know how many years you stored it in the barn.

Art: Three or four, I guess.

Frank: Oh, is that all?

Art: When Joe passed away, we brought it over here.

Frank: He told me about the cabinet, that it used to be my grandfather's. It was where he used to sit to write out his ranch bills. So, we took it up near Chico, to a friend of mine, who restored it. He took all the black paint off, to where you can see — it is mahogany?

Annette: It's wonderful. Yes, it has mahogany on it.

Frank: And it has a mirror. It has the glass cabinet on the side, with shelves where you can put books. Then on the right side it has a mirror, an old-time mirror.

Annette: Beveled.

Frank: Then you pull the desk down and it has the little slots where you put your papers.

Anne: It sounds like a beautiful piece!

Annette: We're so proud to have it.

Anne: Yes.

Frank: So, it's in great shape now.

Anne: And, you know how people do — they go through and decide what is right for them at the time.

Annette: Yes. That was generous of them.

Anne: Very generous.

Frank: I took pictures of it when it was black, and then of course, afterwards so you can see the difference.

Anne: What a great story. I love how you keep coming up with interesting things. *[Photo shared]* So this is Ila and you. What a lovely couple.

[00:03:06]

Frank: How many years were you married?

Art: 53.

Anne: Oh.

Art: I thought maybe you'd like to look at these. These are from New York.

Annette: All right. Tell her about your daughters.

Frank: His daughters took him to New York—

Art: And Washington, D.C., last August.

Anne: Oh.

Frank: He went to Ellis Island. That's where his mother—

Art: That's where my family came in.

Anne: That's right. Mine, too.

Art: Ellis Island.

Anne: Looks like a wonderful trip.

Art: Yes, it was.

Annette: The daughters asked him if he would like to go. He said, "yes, I'd like to go." So, Uncle Art started walking around the hills here so he'd get—

Art: Get my legs strong, and it did help. I used to walk to over there and back, and then walk up the hill, every week, every day.

Anne: Very good. Look at these places you visited. Now this is—

Art: That is Ellis Island. People would come to register in there.

Anne: I've never seen a photo like that of it. I've always been curious as to what it looked like.

Art: All the immigrants come into that building, and from there they went wherever they went. Some of them were sent back. They had disease and so they had to ship them back.

Anne: Yes.

Art: That was the building that they all registered in. Right on Ellis Island.

Anne: What was the year when your people first came? Did you tell me?

Frank: 1900.

Art: My dad went back a couple of times. Picked up his wife later. He made a couple of trips over here before. Anyway—

Anne: My people came in 1892 through there from the Netherlands.

Art: Netherlands.

Anne: Right. Ach ja! *[Laughter]*

[00:05:34]

Anne: So now, this is— *[shows photo]*

Art: That is my son-in-law.

Frank: His youngest daughter got married.

Art: My other daughter is single

Anne: Ok.

Annette: This is Harold. This girl lives in Folsom.

Anne: Her name is—

Art: Diana. She lives in Folsom.

Frank: Brazil.

Anne: All right, Diana Brazil.

Art: And Doris.

Anne: Oh, Diana and Doris.

Frank: I never knew — Uncle Art told me *[looking at a photo]* that is my grandfather, and this is his sister, my grandmother, on their wedding day. This is also my grandfather, and his mom and dad. They came over from the Azores also. She didn't like it here.

Anne: Oh.

Frank: Uncle Art said she went back to Portugal, and so my grandfather's father raised their son by himself here.

Anne: That's impressive.

Frank: Yes.

Annette: He never remarried, did he Uncle Art?

Art: Never remarried.

Anne: He just did it on his own. That's a big job.

Art: It's kind of an odd thing, really.

Annette: Yes, for a mother to leave a 6-year-old child.

Anne: Are these some of your "girls"? *[Laughter]*

Art: *[Looking at a photo of cows]* Yes, these are some of my girls. *[Laughter]*

Anne: Oh, my goodness. Now who is this?

Art: That is my friend who is taking the pictures right out here. He comes over once in a while and we have a little lunch together. He lives up here.

Anne: Good.

Art: His name is Bud Kirk. His wife took a picture of us, here. She took the picture of the cows. *[Laughter]*

Annette: He has people here who care a lot about him. One day when we were here, we met an ex-policeman that we hadn't seen before. He was saying to Uncle Art, "Well, I just hadn't seen you out, so I thought I'd stop by and see how you are."

Art: Anyway.

Anne: That is very nice.

Art: Enough of this—

Anne: Oh, I don't know, but so beautiful. I'm sure it's difficult. 53 years!

Art: Yes.

Annette: She was special.

Frank: She was quite a woman.

Annette: It was a happy marriage with Ila, wasn't it?

Art: Yes.

[00:08:43]

Frank: She was the history person. She had the history of all the Wings on her side of the family. She also had a lot of history of the Brazils and Azevedos.

Anne: Oh, sure.

Frank: She had a book of all the dates when everyone was born.

Anne: Does anyone still have the book?

Annette: Uncle Art has it.

Anne: Good.

Art: She knew everybody around here. Of course, she got a lot of that stuff from her grandmother and her mother when we moved up here, in with her mother.

Anne: Sure. I've got you meeting her. You got married in, let me see—

Art: 1948.

Anne: You got married in '48, ok, then you kept working for Frates on days—

Art: Not after I moved up here. I worked for DeVine and Son Trucking Company.

Anne: Oh. So, did you move up here right after you married?

Art: No, we lived in North Sacramento.

Anne: All right.

Art: Then I worked for DeVine and Son after I left Frates. See, Frates dissolved his farming, so I took off.

Anne: Oh.

Art: He quit farming. I bought one of his trucks and pretty near starved to death. I sold that. Then I went to work for DeVine and Son Trucking Company.

Anne: Yes, and that was up here?

Art: That was in North Sacramento yet.

Anne: D-E-V-I-N-E and Sons?

Art: Right.

Anne: It sounds like a Dutch name.

Art: I guess it is. I worked about 8 years for him, and then from there—

Anne: Tell me about DeVine and Son. Was that—

Art: A trucking company that would haul lumber and all kinds of stuff.

Anne: Did you have to go away from home?

Art: Quite a bit.

Anne: Oh.

Art: Sometimes I stayed a week away, and I couldn't wait to get back to my kids and wife. That was the bad part about it.

Anne: Yes.

Art: I saw a lot of country.

Anne: Yes.

Art: I hauled lumber from all over.

[00:11:12]

Anne: Did you ever go to Michigan?

Art: No, I never went out of state.

Anne: Oh, never went out of state. Ok. I'm from the Holland Ladder Company. We needed wood.

Art: Where was that?

Anne: Michigan.

Art: Michigan!

Anne: Ladders! We made wooden ladders.

Art: You did! In Michigan?

Anne: Yes. *[Laughter]*

Art: Stepladders?

Anne: Yes. *[Laughter]*

Art: I thought they were all made in California.

Anne: No way! The best was out of Holland, Michigan. Dutchmen! *[Laughter]*

Anne: My family used to come and take vacations out here, writing it off, I imagine, and make their contacts while we were on the road.

Art: There was a Larson Ladder Company wasn't there?

Anne: Ours was the Holland Ladder Company. My grandpa started the business. I've got the books at home. Anyway, trucking, within California, 8 years, then during this time was when these two daughters were born—

Art: Yes, '50 and '51.

Anne: Ok. After that from '48 to '55 or '56 you moved up here?

Art: We moved up here in '60. We cleared a spot to build our home on the hill facing east, but Ila's mom passed away, so we took over the family ranch. I've never been sorry. I love this place.

Anne: To Rescue in 1960.

Art: I've been here ever since.

Anne: What about educating these daughters. Where did your daughters go to school?

Art: Well, they went to school in North Sacramento until we moved up here. Then they went to this school right down here.

Anne: Oh.

Art: Rescue Union.

Anne: So, they were — one of them was 10 and the other 11.

Art: Yes. From there they went to Ponderosa High School.

Anne: That's where my friend's kids went too.

Annette: My daughter-in-law went to Ponderosa.

Art: Did she?

Frank: They are the ones that live down the road here.

Art: Green Hall Grant?

Annette: Yes.

[00:14:14]

Anne: Now you switched jobs and came here?

Art: I worked 8 months for Douglas Aircraft and that went down the tubes. Then we moved up here and I got a job with the school district.

Anne: Oh really.

Frank: Did Frank Pagero get you that job?

Art: I got that from him. It blew up in 8 months and they shut it down. We moved up here and I got a job with the school district.

Anne: What were you doing for Douglas? I know you to be a farmer, a truck driver—

Art: Testing missiles. We did all kinds of things. You know those stands they have up there? Wash all those things, wash parts, and then fire the missiles. We fired a few missiles while I was there.

Anne: Wow.

Frank: I didn't know.

Art: From truck driver to a missile blower—

Anne: Very interesting.

Art: I've done about everything anybody could do.

Anne: You were confident. You didn't feel like you had to stick with something.

Art: That's right.

Anne: It seems you felt like, you know, I'll try that, I should be able to do that.

Art: I've done about everything.

Anne: That's wonderful. Now we have you at the school district, 1960.

Art: My wife got the job at the post office about the same time.

Anne: That's when she did the post office job.

Art: It turned out really good for both of us.

Anne: What did you do for the school district?

Art: I did a little bit of everything. I took care of the schools, maintenance—

Anne: Ok.

Art: Custodian, drove bus, took care of the buses, changed the oil, prepare them. Transportation supervisor.

Anne: How many schools?

Art: They had just this one when I came here, that was it.

Anne: Ok, wonderful.

Art: Then they put one in El Dorado Hills, and now they have three more schools since I left. They only had one bus when I started. I drove that and took care of it. Done all the custodian work, the kids and I.

Anne: Oh, so you had the kids help you.

Art: My girls would come from school to help me clean the school.

Anne: Ha! Very good. These are very nice things — to get right into the community. *[Laughter]*

Anne: Isn't that good! So, then you retired from the school district?

[00:17:24]

Art: Yes, after 17 years.

Frank: You also worked for the Parks and Recreation.

Art: Yes, I did work for them in the summertime when school was out. I worked for Beaches and Parks.

Frank: Out at Folsom Lake.

Anne: Oh.

Art: During the summer when there was no school, I got a job over there.

Anne: Interesting. When I was growing up I remember the schoolteachers became painters or carpenters. Our family would hire them for projects at the house, such as building on an addition, or things like that. They had to try to find some work in the summer. You maintained beaches and did miscellaneous work in the summer.

Art: Yes. I did all kinds of things. Drove garbage truck, picking up all the garbage on all those islands and stuff.

Anne: What was your connection to Natomas?

Art: No connection at all.

Anne: Ok. So, once you came up here, I would imagine, that based on your family connection, that you invited families to come up.

Art: Not my family. We had Ila's family who were all here.

Frank: Every time we would have a birthday or something, we'd all get together at my grandfather's house. Art and Fred would come too.

Art: That's right.

Anne: The connection then was to family events, right?

Frank: Tony Azevedo's.

Art: We'd go to some of those parties but not very many, of those parties.

Frank: I've got some movies of some of those parties.

Art: We'd go to some of those parties where your grandfather's barn was.

Frank: Yeah.

Art: Since he moved out of the ranch and moved in there behind the bar we used to go down there.

Annette: That's when you were living behind King's Market mostly, right?

Art: Yes.

Frank: Well no, even when—

Art: Even when I moved up here, we'd still go down there and visit.

Annette: Pretty close family.

[00:20:46]

Art: We stayed pretty close until my sister Mary and mother Mariana passed away.

Annette: Right.

Art: Then we got away from the family a bit.

Anne: Did your daughters feel like they were connected to cousins?

Art: Oh, yes.

Anne: Nice.

Art: Yes, they know their relatives, that's for sure. Yes, they do.

Anne: Very nice.

Frank: I was hoping Diana would be here.

Art: She's working today, otherwise she would have been.

Annette: When we get a copy, we'll make a copy and bring it back up for her.

Anne: Well, and I'll turn this off right now—